

Joyce Wieland Retrospective

A Tribute Whose Time Has Come

A FEMINIST AND A CANADIAN NATIONALIST IN HER ART long before it was fashionable, Joyce Wieland has, over the course of the last 30 years, produced an acclaimed body of work in a variety of media, from drawing and painting to quilts and film. *Joyce Wieland*; Sam and Ayala Zacks Wing; April 16 - June 28; organized by the Art Gallery of Ontario.

BY MARIE FLEMING

Joyce Wieland has developed and maintained in her work over some thirty years a personal independence and vitality that account for the unique respect with which she is regarded today. She is recognized both for the example she serves as a woman artist, the sources she uses in her art, and for the large, varied, and influential body of work she has produced. Her female point of view is focused with wit and directed with audacity at concerns both inside and outside the formal realm of 'art.' Wieland not only explored explicit political, ecological, and women's issues in her work a good decade before it became commonplace, she also developed a form that effectively incorporated that content.

Wieland was born in Toronto in 1931. Her father worked at the Royal York Hotel but retained a keen interest in the family theatrical tradition, which he attempted to pass on to his three children. In her mother Wieland had a strong example of the creativity and dignity of women. Both parents died before she was ten years old.

Bold Feminist statement

Wieland studied at Central Technical School under Doris McCarthy, Elizabeth Wyn Wood, and Robert Ross. She had her first one-woman show in 1960 and in 1971 became the first living woman artist to be given a solo exhibition at the National Gallery of Canada. Called *True Patriot Love*, the show was an extraordinarily extensive development of the title's theme interwoven with ecological and women's issues. In fact, it set forth a bolder statement of the issues of feminist aesthetics than Judy Chicago's much-acclaimed later exhibition, *The Dinner Party*.

Over the course of her career, Wieland has produced a remarkable and individual range of work. There are innumerable works on paper - cartoons and watercolours as well as finished drawings, sketches, and jottings of ideas. Wieland has loved to draw since early childhood and drawing has remained an essential aspect of her art.

In the mid-fifties, when Wieland worked at Graphic Films (where she met artist Michael Snow, whom she married in 1956), she became involved after hours in personal filmmaking. This interest in film would lead to the innovative short films of the sixties and eventually in the seventies to the visually rich, romantic, full-length treatment of a Canadian myth in *The Far Shore*.

Collage was also a medium that occupied her early in her career. Her early works involved punning juxtapositions of items, odd additions to paintings, or seemingly careless layerings of discarded paper and card. Collage can also be seen as a formal principle behind her three-dimensional assemblages of 1964, her plastic hangings of 1965-66, and her early quilts. The 1964 assemblages are mainly idea boxes holding found and constructed objects and reflecting a neighbourhood, a theme, or a memory. Of the plastic hangings, some are film-related; some, totemlike, some, a type of portrait-clothing. Others introduce political comments - related concern over the Vietnam war or an expatriate's love for her native land.

Quilts deal with complex issues

Wieland's quilts were featured in the National Gallery exhibition and are probably her best-known works. She started making them in 1966 in a conscious attempt to make art accessible to everyone and, at the same time, to invest it with associations with women's work, with the materials and techniques of a domestic craft. The cloth assemblages also became a platform (along with cartoons) for her concerns about Canada (its history and its political, economic, and cultural independence) and the environment. They took various forms: large, soft, stuffed letters lightly tacked to a quilted ground, brightly coloured and celebratory, or white as the arctic snow with coloured



Joyce Wieland was born on June 30, 1931, to English parents who had emigrated to Toronto in the mid-twenties. From 1944 to 1948 she studied at Central Technical School, Toronto, and then worked for four years in the commercial art field. In the mid-fifties, she became associated with Graphic Films, producing animation for that company and personal films for herself. In the early 1960s she exhibited her work in Toronto, and in 1962 moved to New York City, where she painted and became known as an experimental filmmaker. She returned to Canada in 1971 after having created the exhibition *True Patriot Love/Veritable amour patriotique* at the National Gallery of Canada, her last major show. In 1976 she directed the feature-length film *The Far Shore*. Joyce Wieland now lives in Toronto and continues her work in a variety of media.



Joyce Wieland (Canadian, b. 1931), *Flight into Egypt (After Tiepolo)*, 1981; oil on canvas, 55.0 x 60.5 cm. Courtesy of the Isaacs Gallery, Toronto.

backs casting glowing shadows, or plastic-encased letters, aligned anthropomorphically on the wall to evoke the mood of their message. The magnificent *Water Quilt* covers greed with innocence - its small, stuffed white cushions, printed with excerpts of an energy study exposing an exploitive water scheme, are veiled by thin muslin squares embroidered with arctic flowers. (Related works, on paper as well as cloth, use the female image of lipstick-kissed mouths to soundlessly sing patriotic songs.)

Wieland's paintings are also distinctive and tend chronologically to bracket the box, plastic, and cloth assemblages. Paintings done from 1961 on, such as *Laura Secord Saves Upper Canada*, which used a sort of personal reference system including arrows, numerals, and the Union Jack, and *Time Machine Series*, the masterful large stain painting which Wieland now recognizes as sex poetry, are an expressive combination of abstraction and figuration. Wieland's 1963 paintings, done in New York where she had moved with Snow the year before, show both in structure and



Joyce Wieland (Canadian b. 1931), *Early One Morning*, 1986; oil on canvas, 99.0 x 134.5 cm. Collection of Faye and Jules Loeb, Toronto.



Joyce Wieland (Canadian, b. 1931), *Soroseelutu*, 1979; lithograph, 34.5 x 33.0 cm. Courtesy of the Isaacs Gallery, Toronto.



Joyce Wieland (Canadian, b. 1931), *Betsy Ross, look what they've done to the flag you made with such care*, 1966; mixed media, 56.0 x 34.3 cm. Collection of Edie and Morden Yolles, Toronto.

animated effects the influence of her involvement in filmmaking and her earlier work in film animation. They reveal her humour, her sense of loss and tragedy, and her delight in her materials (the quality of paint and how it is laid on) and in her subject - a sinking sailboat or the transformation of a flower.

After a gap of some twelve years, Wieland returned to painting in 1978 with two small critical self-portraits and began the coloured pencil drawings whose forms (goddess or deer, tulip or wave) are prismatically defined, or on occasion bleached, by a strange light. More vividly coloured paintings of similar theme and format (oval or round) followed. In 1983 she worked on three large, strong, expressive paintings with confrontational themes: man and the forces of destruction, the artist, her subject, and the conceits of painting, and the woman/man dichotomy, inter-

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The Outrageous and Magnificent La Casati

AUGUSTUS JOHN'S PORTRAIT *THE MARCHESA CASATI* has been referred to as one of the outstanding masterpieces of our time. As interesting as the work itself was the life of its subject. An Italian aristocrat, La Casati was among the most painted, drawn, sculpted, and photographed women of her time. Augustus John: *The Marchesa Casati*, The AGO Collection in Focus; Trier Gallery, April 4 - May 30, organized by the Art Gallery of Ontario with the assistance of the Istituto Italiano di Cultura, Toronto.

BY DAVID WISTOW

When the Art Gallery of Toronto purchased Augustus John's *Marchesa Casati* in 1934, the international art dealer Lord Duveen wrote to congratulate the institution. It had, he believed, acquired "an outstanding masterpiece of our time." Duveen did not exaggerate. The picture stands without peer in John's oeuvre, and as an example of portraiture in the eminent tradition of van Dyck, Gainsborough and Sargent, it signals a glorious triumph - in all, a worthy subject for the Gallery's continuing *Collections in Focus* series.

The sitter and artist met in Paris during the spring of 1919 at a *thé dansant* in the vast mansion of the Duchesse de Gramont. In his memoirs, John described the event: "I was helping myself to a glass of [white port] when a new arrival arrested my attention. A lady of unusual distinction had entered. Her bearing, her personality and peculiar elegance seemed to throw the rest of the company into the shade. ... Even the Duchesse, whose natural style of beauty was unassailable, looked, by comparison, somewhat rustic. The new-comer wore a tall hat of black velvet, the crown surrounded by an antique gold torque, the gift of d'Annunzio; her enormous eyes, set off by mascara, gleamed beneath a framework of canary coloured curls. Instantly captured by a gentleman ... she moved round the ballroom with supreme ease, while looking about her with an expression of slightly malicious amusement. Our eyes met. ... Before leaving I obtained an introduction, it was the Marchesa Casati."

Shortly thereafter, the Marchesa was added to John's list of sitters (three times). She was also added, briefly, to his list of lovers, and the two were to remain friends for the next thirty-five years. Who was this frankly provocative woman who inspired the artist to create one of his most penetrating characterizations?

Luisa Amman was born in Milan in 1881, the daughter of Conte Alberto Amman, a rich cotton manufacturer. Her mother, of mixed Italian/Austrian descent, died when Luisa was thirteen. Four years later, as one of the country's most sought-after heiresses, she married the dashing Marchese Camillo Casati Stampa di Soncino, a keen horseman and scion of one of Milan's most ancient and aristocratic families. (They were to divorce in 1924). Photographs of the time show a tall, elegant but unremarkable woman (her hair was admirably described by contemporaries as light chestnut, not red!), but offer few indications of



Baron de Meyer, *The Marchesa Casati*; photograph.



Giacomo Balla, *The Marchesa Casati with Eyes of Mica and Heart of Wood*, 1915; mixed media.



Above: Alberto Martini, *Un lent réveil après bien de metempsychoses*, 1912; oil.

Left: Augustus John (British, 1878-1961), *The Marchesa Casati*, 1919; oil on canvas, 96.5 x 68.6 cm. Collection Art Gallery of Ontario.

the flamboyant, eccentric personality which began to emerge, like a butterfly from a chrysalis, at the beginning of the century. About 1902, the young and beautiful Marchesa met the passionate, some say mad, Italian writer Gabriele d'Annunzio at a Roman hunt (Luisa was the supreme Italian horsewoman of her day), and he was instantly inflamed, describing her as "the only woman who has ever astonished me." Their intense but intermittent relationship marked, almost officially, the beginning of the Marchesa's life-long repudiation of upper class respectability and her feverish flight from convention and the banal. Like a magician, d'Annunzio revealed La Casati to herself, a self which quickly became legendary.

Her appearance at a fancy-dress ball in Rome before the war - her immense eyes flashing (they were artificially enlarged by drops of *belladonna*), wearing little more than a live snake and accompanied by two lions - was only the first of a series of shocking 'entrances'. Her own sumptuous feasts and masked balls at palaces in Venice and Paris quickly established her as the most gifted, if unique, hostess of her day. Combining the skills of impresario, choreographer, and performer (her poise and sense of theatre were apparently unrivalled), she staged unforgettable extravaganzas which in part satisfied her thirst for make-believe. Through her fertile imagination and untold wealth, she sought to recreate herself almost infinitely and to

control who she was and could be. Her 'impersonations' were endless - from the Empress Theodora, Hamlet, Medusa, St. Sebastian, and Joan of Arc to Pulcinella, Eve, Isis, an Indian Chief, Elizabeth, Empress of Austria, and even the Virgin Mary. La Casati's dress-up could make her someone new, not as an escape from herself but as a complete expression of her multifarious being - the single constant being change. Metempsychosis - the transmigration of the soul into another body - was for her a kind of credo, aptly expressed in a portrait by the Italian Alberto Martini in which she slowly transforms her attenuated, graceful body into a butterfly, one arm already spreading out into a vast, vividly patterned wing.

Not only was the Marchesa committed to her own form of 'performance art,' she was a serious connoisseur of music (benefactor of Artur Schnabel), literature (she was a poet), and dance (a supporter of the *Ballets Russes*). Even more significant, she was a collector, patron, and muse in the visual arts and put her stamp prominently on the first three decades of this century. Her primary association was with the Italian Futurists, several of whom wrote of her special intelligence and imagination. La Casati was probably the most painted, photographed, drawn, and sculpted woman of her day. Her portraits, numbering over two hundred, include works by such avant-garde artists as Bakst, Larionov, Boldini, Gontcharova, Epstein, van Dongen, Sert, Balla, Cocteau, Erté, and Man Ray.

La Casati's death in London in 1957, destitute but never self-pitying, was but a fitting conclusion to her singular life. The present exhibition, based on much new research, explores this life and the special place in it awarded to Augustus John's masterpiece.

David Wistow is Education Officer/Writer in Adult Programs, Education Services at the AGO.

Augustus John: *The Marchesa Casati*.
Trier Gallery, April 4 - May 31.

Drawings by Canadian Artists

Written Images

WRITTEN IMAGES: A SERIES OF SEQUENTIAL WORKS is a show of recent drawings by eight Canadian artists that examines the way in which related images can work together as a form of narrative. Gallery of Contemporary Art; March 31 - April 26; organized for provincial circulation by the Art Gallery of Ontario.

BY BARBARA FISCHER

The exhibition *Written Images* presents a selection of drawings which do not fit easily within the conventional boundaries of that art form. The works in this exhibition are not preparatory sketches for more permanent or "complete" works, such as paintings, sculpture or architecture. Instead, taking at times the scale of installations, each work consists of several separate images which are presented either on a single sheet of paper, within a given frame, or as a connected sequence of several separate drawings. So constituted, they become narrative in nature, challenging our notion of what drawing can do.

When one image or picture is related to another, or if two or more images are combined in a sequence, we interpret them together, read them, as if they were a form of "writing with images." Cartoons, animations, and perhaps even dreams are all forms of writing with images, and the artists included in this exhibition draw from these various modes of representation. For example, John Brown's figure drawings of wrestlers read as ambiguously erotic embraces in a photographic, if not filmlike succession of images; Sandra Meigs's *Corridor of Dreams* recounts childhood dreams and nightmares which tell a story of unconscious desires; and Richard Banks's drawings, reminiscent of visual riddles such as rebus configurations, suggest the ways in which dreams work.



Will Gorlitz (Canadian, b. 1952), detail from *Certain Terms*, 1984, brush drawing and text on book paper, 21 x 26.7 cm. Collection AGO.

The idea of writing with images is further reinforced in some of the works by the inclusion of written material. In *Certain Terms*, by Will Gorlitz, the photocopied pages of Raymond Williams's book *Key Terms* are partially covered by brush drawings. In their ambiguity as well as in their difference from written text, the added images critically question the book's notion of exhaustive definitions.

The artists, borrowing from familiar forms, both construct and comment upon narrative structures in an evocative as well as critical way. The exhibition contains work by Richard Banks, Brian Boigon, John Brown, Will Gorlitz, Mary Janitch, Nancy Johnson, Sandra Meigs, and Kim Moodie.

Barbara Fischer is Assistant Curator of Contemporary Art at the AGO.

Written Images: A Series of Sequential Works.
Gallery of Contemporary Art. March 31 - April 26.

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nalized and mythologized. Wieland continues to paint, as recent work indicates, with the same emotional urgency, poetic intuition, and vigour.

Not only has she developed her own very personal images, she has deployed them with originality and humour. She feels instinctively the movement of the time and the spirit of the place and incorporates them in her work. Although her art may wryly comment on other art, it is not art about art. Rather it translates into a visual language the emotional poetry of myth, lost childhood, or nature's energy.

To present this retrospective, works have been borrowed from many public and private collections. The National Gallery of Canada has generously loaned 14 works. The exhibition was organized by Philip Monk, curator of Contemporary Canadian Art, AGO, and is accompanied by a book published by Key Porter Books Limited. It contains essays by Lucy Lippard, the well-known art historian and critic, Marie Fleming, and Lauren Rabinovitz, writer/teacher in film history at the University of Iowa, and is available in the Gallery Bookshop.

Marie Fleming is former Associate Curator of Contemporary Art at the AGO.

Joyce Wieland: *Sam and Ayala Zacks Wing*.
April 16 - June 28

STAGE
THREE

A special supplement to AGO News, a publication for Members.

AGO Launches Stage Three

We're Building on our Reputation

AS DIRECTOR OF THE ART GALLERY OF ONTARIO FOR THE past 27 years, William J. Withrow expertly guided the Gallery through the first two stages of its ambitious expansion project. With the completion of the third and final phase scheduled for 1991, his long time dream is about to become a reality. The realization of the magnificent plans for *Stage Three* by Barton Myers Associates will be the crowning achievement of his exemplary and successful career.

BY WILLIAM J. WITHROW

Last summer the Art Gallery of Ontario launched a limited design competition open to all Ontario architects for the completion of Stage Three – the proposed expansion and renovation of the Gallery. This competition established an important public forum for the completion of an exciting, new cultural facility for the people of Ontario. The completed facility will enhance the Gallery's reputation as an international centre for the visual arts. Sensitive to a diverse set of public values, it will benefit the viewing public, the art community, the neighbourhood, and the people who work in the Gallery.

In 1966 in response to the needs of a changing community, the Board of Trustees of the Art Gallery of Toronto and the Government of Ontario cooperated to give the Gallery a new mandate. The new Art Gallery of Ontario embarked on a major three-stage expansion program to become an excellent visual arts museum for the people of this province. The completion of Stages One and Two, in 1974 and 1977 respectively, established the Art Gallery of Ontario as a first-rate, world-class art institution. Unfortunately the economic climate in the late 1970s forced the postponement of the third and final stage of development. Completion of gallery facilities is now essential in order to maintain and enhance the level of programming that the public expects from an institution that has built a reputation as Canada's leading art museum.

Why does the Gallery Need Stage Three?

In order to clarify the Gallery's current and future needs and develop a realistic plan that would satisfy those needs, the Art Gallery of Ontario conducted a facilities planning study with local architect Brian Aude, a specialist in pre-planning. The study concluded that the Gallery had three pressing needs. First, additional exhibition space was needed for the Gallery's Permanent Collection of over 12,000 prints, drawings, paintings, and sculptures. With existing exhibition facilities, the public sees only 600 works of art at any given time. Second, increased storage facilities for works not on display and for future acquisitions were urgently required. Third, steps had to be taken to improve public access to the building. A public gallery should be an enjoyable, convenient, and entertaining place to visit.

How Will Stage Three Meet These Needs?

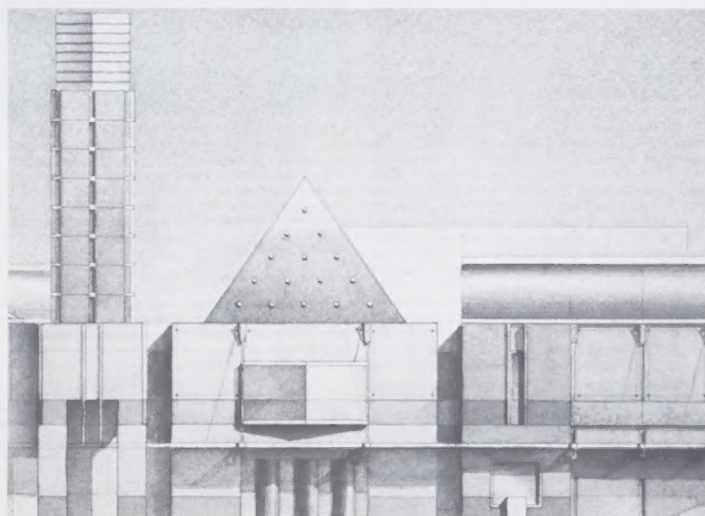
The Stage Three development planning model proposes a combination of building expansion and interior renovations.

Exhibition space will increase by fifty per cent, incorporating galleries that will highlight the Art Gallery of Ontario's important Permanent Collection. Visitors will finally have the opportunity to see on a permanent basis exciting installations of works rarely before shown from the Gallery's international contemporary, Inuit, and sculpture collections.

Storage facilities will increase, including new vaults, a dedicated crate storage area, and a print and drawing centre that will allow the public direct access to 7,000 works on paper currently hidden in the vaults. Behind-the-scenes facilities will include specially assigned areas for preparation and storage for travelling exhibitions, a particular strength of the AGO.

The Gallery's capacity to offer its wide audience a rich program of art education and appreciation depends on the quality, scope, and comprehensiveness of its Permanent Collection. The combination of increased exhibition and storage areas will help to attract donations of significant works of art to the Gallery's Collection.

Completion of the proposed renovations and additions will make the Gallery much more accessible to



Detail of the AGO's north facade by Barton Myers Associates shows the new entrance tower on Dundas Street that acts as a beacon and effectively locates the new entrance of the Gallery.

the public. A new Dundas Street facade will create a dramatic change in the Gallery's overall presentation. The main entrance will be easy to identify and welcoming to visitors, while a second public entrance will be added to the south from Grange Park.

A new indoor sculpture court will provide convenient public access to the entire building. This skylit court will join The Grange to the existing gallery building and will connect new galleries to existing galleries, affording a direct entrance to The Grange, and providing a special environment for concerts, exhibition openings, and events. Improved circulation routes will make it easy for the visitor to find his way around the new building.

In summary, completion of Stage Three will streamline Gallery operations, consolidate public services, and make the Art Gallery of Ontario a friendlier place to visit. These exciting changes in the physical presence of the Gallery respond not only to the changing tempo of life and culture in the cosmopolitan city that Toronto has become, but also to the ever increasing demands of the international art scene. The last decade saw the development of an unprecedented building boom in art museums around the world. The resulting renaissance in museum architecture has been the most rewarding, tangible benefit of this new trend, as spectacular and innovative structures are being raised in Europe, Japan, the United States, and now in Canada. This interest in museums is sparked by a renewed confidence in a stable and mature international art market, fueled by the growing cultural appetite of a better educated art audience.



The present, familiar look of the AGO's main entrance.

Building on the traditions of the past but looking to the future, the realization of the magnificent plans for Stage Three by Barton Myers Associates will well prepare the Art Gallery of Ontario to meet the challenges of the twenty-first century, and the expectations of a sensitive and well informed public.

William J. Withrow is Director of the Art Gallery of Ontario.

Statement by the Jury

Members of the Jury: Dr. Robert Bandeen, Gustavo da Rosa, Peter Kolisnyk, Phyllis Lambert, Douglas Richardson, Moshe Saldie, William J. Withrow.

"The jury has unanimously selected an architect, Barton Myers, whose attitudes, priorities, and sensitivities it has enthusiastically endorsed. The design strategies to complete the Third and Final Stage of the Art Gallery of Ontario expansion are strong. They address the major elements of entrance, street, park, and galleries. The new entrance is created as a distinct, new, and powerful space. A strongly defined northern boulevard is developed along Dundas, incorporating Gallery shops, weather-protective canopies, and a rhythm of trees on both sides of the street.

The new elevations respond in scale and articulation to the existing Victorian architecture. The southwest addition bordering Grange Park integrates the existing historical buildings into a harmonious, well-defined garden facade. The galleries are now coherently connected on two levels in a carefully considered sequence of rooms.

The Art Gallery of Ontario has evolved over time and constitutes an assemblage of pieces. As such one of the main challenges of the last phase of building is to give the museum legibility and a cohesive character. In creating a new architectural expression, the Stage Three extensions have respected the integrity of the earlier Gallery buildings."

The Man Behind Stage Three

WITH THE ANNOUNCEMENT OF THE WINNING SCHEME for Stage Three, the Art Gallery of Ontario has entered not only into a critical new phase in its \$28 million expansion and renovation project, but into the international arena of architectural discourse surrounding the present building boom in art museums as well. At the centre of attention is the Toronto firm of Barton Myers Associates, the winners of the competition, and Barton Myers in particular, who along with Venturi, Giurgola, Pelli, Meier, and Graves was recently named by *Progressive Architecture* one of the "cutting edge" designers of our age.

BY CLARA HARGITTY

In 1967, when the Art Gallery of Ontario embarked on its ambitious three-stage expansion project that was to include the magnificent Henry Moore Sculpture Centre and the spectacular innovative space for the Gallery School, Toronto was a very different city. It was not yet the vibrant cosmopolitan centre of art and commerce we know today. Although the winds of change were already in the air, their direction was unpredictable, and often they blew in the wrong direction. While the new AGO building on Dundas street was going up, once lively traditional neighbourhoods were disappearing rapidly in the name of urban renewal. Toronto was in danger of losing its character.

Last year at the Toronto Arts Awards, the community honoured the two people who were the most instrumental in turning things around and in transforming Toronto into "the city that works" — urbanist Jane Jacobs and Barton Myers. Myers came to Toronto in 1968 (the same year as Jacobs) to teach at the U of T School of Architecture. He admired Jacobs' provocative ideas and observations about the "vibrant slum" and the principles that generally govern how



Barton Myers was born in Norfolk, Virginia, USA, in 1934. He established his practice in Toronto, Canada, in 1968. In 1980 he opened an office in Los Angeles which is now a rapidly growing firm of approximately 20 architects.

Considered by many authorities as one of the top architects in the world, Barton Myers received a 1986 Governor General's Medal (Canada's highest award for architecture) for his design of the Seagram Museum, and in September 1986, he received the Toronto Arts Award.

Barton Myers is a Fellow of the Royal Architectural Institute of Canada and a member of the Royal Canadian Academy.

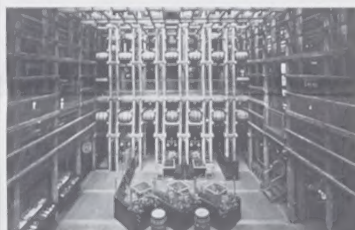
He is a Senior Professor of Architecture at UCLA and a frequent guest speaker at major universities across North America and Europe.

Barton Myers' current and recent projects include: the Phoenix City Hall, the Portland Performing Arts Centre, CBC Headquarters and Stage Three expansion of the AGO in Toronto.

These are the ideals that Barton Myers is bringing to the AGO project. Respecting the evolution of the building through its history, instead of changing it all, the new scheme is intended to embrace the old and breathe new life into it. There is a clear idea about what the AGO stands for, about its position in the community, about its goals and aspirations, and about what museums in the 1980s are about. While the new design respects the Gallery's primary function as a place for intellectual encounter with art, it also recognizes that as a public place museums are becoming more complicated. Today's art museum is a place for lectures, concerts, theatre presentations, studio activities, elegant social events, fine shopping, films, dining, and meeting friends. In the words of Barton Myers, "it is the highest theatre you can find."

The fact that museum architecture occupies a similar position today that church architecture once did in the history of Western civilization is no longer surprising. What is surprising, however, is the unprecedented museum building boom going on, on a global scale. This present renaissance in museum building has caught even the experts off guard. In 1975, Paul Goldberger, the influential critic of the *New York Times*, wrote: "That the great era of museum building is over is, clearly, beyond argument... The boom period that permitted the art rush of the 1960s is not likely to return for some time."

The dramatic change can be partly explained by a relatively stable international economy, changing social conditions, a lively and mature art market, and favourable incentives for collectors to donate works of art to public institutions. West Germany's current museum boom is driven by a dynamic art scene and ruthless competition among major private collectors. The situation is equally interesting in North America, where museums are developing a different character than their European counterparts. Originally founded on more democratic ideals and more committed to education, the North American museums are the ones emerging as complex centres of art, culture, and entertainment.



The five storey high 19th century barrel warehouse serves as an entrance to the new Seagram Museum. The heavy timber racks have been retained as defining walls to a skylit courtyard. Photo: Timothy Hursley



The new Seagram Museum (1983), located among old industrial buildings still in use on the site of the original Joseph E. Seagram distillery in Waterloo, Ontario, is a successful reinterpretation of Canada's industrial architectural heritage. Photo: Timothy Hursley

cities work, and found in Jacobs a staunch spiritual supporter when he in turn became involved with neighbourhood planning in Toronto.

Myers had experienced at first hand the devastating effects of the worst sort of "urban renewal" in his hometown of Norfolk, Virginia — his ancestors had moved there from Quebec during the Revolutionary War — where the 19th century atmosphere of the charming town was destroyed forever. The Norfolk experience, travelling and looking at architecture in Europe, and working with the great architect Louis Kahn in Philadelphia were some of the influences that shaped Barton Myers' philosophy. Louis Kahn's evolutionary approach to architecture, his obsession with the role of natural light in defining architectural form, his respect for the integrity of different materials, and his ability to find an ideal balance between technology and history's rich heritage, made him one of the most influential architects in contemporary museum design.

While travelling in Italy during the sixties, Myers looked at the work of Carlo Scarpa and Ernesto Rogers, whose sensitive additions have injected new life into already existing museums. He studied the evolution of renaissance squares, and in the writings of historian Wolfgang Lotz on renaissance architecture, found an affirmation of his own ideas, of how old and new can be made to work together. Lotz wrote: "The [renaissance] architects... rarely found it necessary to destroy existing buildings; they preferred to reconcile the new with the old, to preserve whatever could be preserved... The urge to create new forms was always tempered by respect for what already existed." The essence of these ideas, and indeed, Barton Myers' own philosophy, is beautifully expressed in a poem by T.S. Eliot:

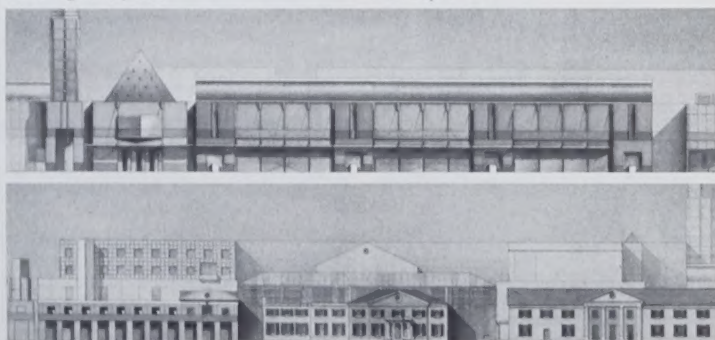
"Time present and time past
Are both perhaps present in time
future
And time future contained in time
past"

Barton Myers enjoys the fact that people find it difficult to define his style. At the beginning of his career, when using ready-made industrial materials

very much like the pop artists, he was momentarily typecast as the guru of high-tech architecture. But Myers' use of contemporary materials was in some aspects always informed with the lessons of the past. While he criticizes the followers of the International Style for using new materials in overwhelming abandon — there is always too much glass, or too much steel — Myers speaks with enthusiasm of the 19th century, when the great railway stations of Europe were being built, and traditional materials such as brick and masonry were combined with huge, beautiful trusses of exposed iron. What he admires in those buildings is how the solidity of old and the high-tech element of the new were combined, which he points out, was the element that made them look and feel substantial. These are the qualities that Myers strives to achieve in his own buildings and designs. A few years ago he dismissed the label "Post-modern" as a marketing cliché and feels only slightly more comfortable with it now. He feels that a lot of the so called Post-modern architecture is concerned purely with style and the references to past history are often superficial.

Besides aesthetic considerations, concern for context, function, the urban fabric, historical models, existing buildings, and climate are some of the principles that govern Barton Myers' projects, from the extremely successful Unionville Library and the magnificent performing arts complex in Portland, Oregon, to the Seagram Museum in Waterloo, Ontario, for which last year Myers received the Governor General's Award, the highest honour Canada can give to an architect. The Seagram Museum is a brilliant reinterpretation of Canada's industrial architectural heritage. There is a strong organizational structure of courtyards and indoor pavilions based on tradition, new materials are used in interesting ways with a sense of permanence, and the synthesis of old and new ideas and formal elements give the impression of something entirely new.

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Barton Myers' new plans for Stage Three identify two distinct facades for the AGO. The north addition, with new galleries, entrance tower and court, and shops opening to Dundas Street, expresses the urban character of the Gallery, while the new southern structures relate sensitively to the 19th century Grange house.

Stage Three Expansion

New Galleries, New Presence for AGO

WITH STAGE THREE, THE ART GALLERY OF ONTARIO GAINS gallery space for neglected parts of its collection, as well as a significant architectural presence in the city, and a chance to rethink its relationship with the public.

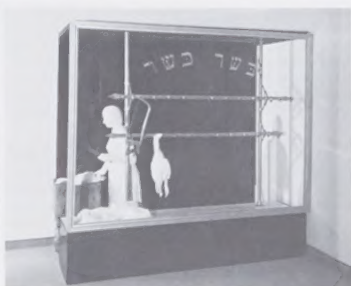
BY ROALD NASGAARD

There are many reasons to be excited about the AGO's Stage Three. On the outside, the Barton Myers design promises the Gallery an outstanding architectural presence in the city; it signals that the Gallery's building is a unique place with a special purpose; it thoughtfully honours the best of the earlier building phases of the Gallery; and it pulls together a complex group of parts into an integral whole sensitive to our place both on Dundas Street and in Grange Park.

On the inside, Stage Three provides an opportunity not only to design new spaces but also to rethink old ones – the Moore, Canadian, and European galleries, and so on – and to readdress their use, shape, and relationships. How, for example, should the visitor enter the Gallery and how is he or she then best oriented and directed? Where do shops and restaurants, as well as theatres, libraries, and other educational services go



Andy Warhol (American, 1930-1987), *Elvis I and II*, 1964; Left panel silk screen on canvas, right panel silk screen on aluminum. 2 panels, each 208 x 208 cm. Collection AGO, gift from Women's Committee Fund, 1966.



George Segal (American, b. 1924), *The Butcher Shop*, 1965; plaster, wood, metal, vinyl, plexiglass; Shop, 238 x 252 x 124 cm; figure, height 157 cm. Collection AGO, gift from Women's Committee Fund, 1966.

so as to meet security needs without inhibiting or intimidating the movements of visitors? How should exhibition galleries be located in relation to a variety of behind-the-scenes museological functions? What kinds of exhibition galleries best serve the art they are designed to display? To be able to ask these questions is a major blessing, given the many pressures on the current building brought on by the remarkable growth in the Gallery's collections and services since the opening of Stage One in 1974.

From a curatorial perspective, the major gain from Stage Three is the addition of some 27,000 square feet of new exhibition space, which includes new galleries for contemporary art and Inuit art, indoor and outdoor sculpture courts, and a prints and drawing study centre. The need for these new spaces is urgent because very important parts of the collection have been seen only in fragments, if at all, by the public. As well the Gallery has shortchanged its own reputation by having had to keep hidden in storage many works by artists whom other museums show with pride.

Among these hidden treasures, perhaps the least known is the Gallery's collection of international contemporary art. While the completion of Stage Two gave the Gallery permanent exhibition space for historical and contemporary Canadian art, the provision for similar space for international contemporary art remained unrealized. Meanwhile the Gallery consolidated its collection of Abstract Expressionism, Colourfield painting, Pop Art, Minimal Art, and Concep-

tual Art, and broadened its attention to include a variety of recent European paintings and sculptures. The Barton Myers design is sensitive to the requirements of these works. It is well known that many contemporary works are quite large, but they do not necessarily work best in just big rooms. They often require intimate and subtle presentations, and the specially dedicated galleries on the second floor of Stage Three allow for this.

In 1978 the Gallery was the recipient of the Klammer Family gift of Inuit art, a collection of some 600 works, including sculpture, tapestries, prints, and drawings. From this collection the Gallery has organized a variety of important circulating exhibitions and continuing in-house installations. But until Stage Three, Inuit art has never had a permanent home in the Gallery, making do instead with a borrowed corner here and a corridor there. The new specially designed Inuit gallery will be located on the second floor alongside, as it should be, the other permanent installations of historical and contemporary Canadian art. With the new gallery, the AGO hopes to reaffirm its commitment to Inuit art as a vital part of the collection.

Of a somewhat different nature but no less significant is the projected prints and drawings study centre. The Gallery has long been collecting works on paper, and the collection has been growing both in depth and breadth with the addition of exceptional works in historical European, Canadian, modern, and contemporary art. As well, through the generosity of the Trier-Fodor Foundation, the Gallery has established a special and exceptional collection of illustrative and satirical art. But all this work has been too little known. Works on paper pose special problems because their sensitivity to light considerably limits the time they can be shown in the galleries, and space limitations largely confined the paper collection to vault storage. In the new centre, works on paper will be available on request for individual viewing by scholars and interested members of the public under optimum viewing conditions.

Stage Three also incorporates new possibilities for sculpture display in the glass-roofed court joining The Grange and rest of the Gallery, and in a second floor outdoor sculpture court overlooking Grange Park.

When the AGO finally unveils a completed Stage Three, it is with the expectation that through the sensitively designed gallery spaces we can offer a full spectrum of a collection rich in wonderful individual works from every period that the Gallery's mandate encompasses.

Roald Nasgaard is Chief Curator of the AGO.

New Prints and Drawings Centre

Come up and see "my" etchings!

THE ART GALLERY OF ONTARIO OWNS MORE THAN 7,000 prints and drawings, the second largest collection of works on paper in the country. Up to now, they have been hidden away in storage vaults. All that will change with the completion of Stage Three.

BY KATHARINE A. LOCHNAN

One of the delights of visiting large museums with print and drawing departments such as the British Museum, the Victoria and Albert Museum, or the Metropolitan Museum, is the chance to look at works on paper in the collection in a supervised study room. After making an appointment, visitors are issued with identification cards, shown how to use the card index, how to apply for works, and how to handle them when they arrive in the solander box which protects them from dust, insects, and harmful light. Visitors can examine Rembrandt etchings or a drawing by van Gogh without a glass cover, in daylight, and to their heart's content. What a change from occasional glimpses of the same works presented in the embalmed manner dictated by security and conservation – framed behind glass and nailed to a wall at a maxi-



Vincent Van Gogh (Dutch, 1853-1890), *The Vicarage at Nuenen: Seen from the Back with the Artist's Studio on the Right*, 1884; Graphite and stump, pen and brown ink, heightened with white, 24.3 x 36.6 cm. Collection AGO, Annual Giving Fund, 1982.

mum light level of 50 lux!

Quite apart from the appreciation this fosters in those who are enthusiasts, such access is indispensable in training art students, art historians, and serious collectors who need to examine works closely in the original in order to understand an artist's technique or develop their skills of appreciation. Toronto is the major centre of art studies in Canada, with several universities, colleges, and studios teaching art history and graphic techniques, and it is also the first and most important centre for the collecting of prints and drawings in this country. A facility of this kind is badly needed.

The fact that one was not included in previous expansion plans was not an oversight. While many works on paper, European, Canadian and contemporary, had been given to the Gallery or purchased over the previous decades, it was only in 1976, with the completion of Phase Two, that a department of prints and drawings was created.

Since that time, the growth of the collection has been phenomenal, and hundreds of sheets have been added to the Permanent Collection each year by gift and purchase. The Art Gallery of Ontario now houses the second largest and most comprehensive collection of prints and drawings in the country after the National Gallery in Ottawa. The 7,000 works on paper dating from the 14th century to the present constitute about 60 percent of the Permanent Collection.

Although we generate and circulate exhibitions from the collection, provide access by appointment to scholars and visiting curators, and hold special seminars for students and collectors, there is no place in our present building where the collection is readily accessible. Instead, it currently occupies an underground storage vault where there is an ever-present danger of flooding. Fortunately, this has not deterred the generous corporate and private donors who have helped to place the collection into an important community resource in recent years.

In Stage Three all this will change with the construction of a handsome open study room with adjacent storage and work space and three galleries: a treasury in which a few choice works from the collection will always be on view, and two larger galleries for exhibitions of up to 160 works on paper. The study



Albrecht Dürer (German, 1471-1528), *Adam and Eve*, 1504; M1 II/III A, engraving on laid paper, 24.5 x 19.1 cm (sheet, trimmed to borderline). Collection AGO. Purchase, 1984.

room will be located near the Reference Library so that print and drawing reference books will be available to users. I look forward very much to inviting you all up in a few years' time to see "my" etchings in a pleasant room filled with daylight!

Katharine A. Lochnan is Curator of Prints and Drawings at the AGO.

Europe and the United States some extraordinary, innovative structures are being built, each commanding strong aesthetic presence. James Stirlings' spectacular Neue Staatsgalerie in Stuttgart looks back to Karl Schinkel's Altes Museum of the early 19th century – still held by many experts to be the most successful museum ever built – but incorporates brilliantly colourful high-tech materials, such as plastics and PVC. The new Museum of Modern Art expansion in New York by Cesar Pelli has luxury condominiums towering above the museum, one of the most innovative mixed use projects anywhere in the world. Los Angeles recently cemented its position on the international art scene with the opening of the Museum of Contemporary Art (the building is nestled in the midst of the mammoth Bunker Hill project) and the \$11 million purchase of Count Panza's definitive collection of international contemporary art. And in the shadow of the Cologne Cathedral, the Wallraf-Richartz/Ludwig Museum, although long the subject of adverse criticism and controversy, is receiving rave reviews about how successfully the building utilizes its site and revitalizes a previously depressed inner-city area.

Barton Myers is excited about the location of the

AGO. His design successfully connects the Gallery on street level with the surrounding community on all sides. In addition to developing an impressive but lively and accessible facade along Dundas Street punctuated with shops, canopies, and trees, a second major entrance on the south side will effectively connect the Gallery with the Queen Street art scene, the dynamic film and fashion district, and the "Dome lands," the area surrounding the new Dome Stadium which is slated for spectacular development over the next decade.

With the selection of the beautiful scheme by Barton Myers Associates the real work at the AGO has just begun. Principals from the Barton Myers team, Bruce Kuwabara and Thomas Payne, and Barton Myers himself are working closely with AGO staff to iron out all the details, and to find the best solutions to any problems that may arise. The Gallery is gearing up for a major capital campaign for private sector contributions to Stage Three. Groundbreaking for Stage Three is scheduled for 1988 and completion of the magnificent new facilities, which will allow the AGO to show off its Collection in style and to host major international exhibitions, is expected in 1991.

Clara Hargittay is Editor of AGO News.



The new entrance court provides both a dramatic sense of arrival and a direct access into the Gallery. The pyramidal roof is punctuated with small skylights which filter natural light into the court.

Barton Myers Associates

The Winning Concept

Design team: Barton Myers, Bruce Kuwabara, Thomas Payne, Howard Sutcliffe, and David Weir.

Design Philosophy

Art galleries have become an increasingly important part of the public life of our culture. The new institutions are characterized by the event of the building which provides a forum for public interaction and participation in the activities of the institution, in addition to the viewing and interpretation of art. As its audience broadens and grows, the Art Gallery of Ontario must project the evolving spirit of the institution – greater accessibility, a diversity of functions and events, and the continued development of a rich and varied Collection.

As the Gallery expands its role in the community, certain values remain constant. The building should embody the excellence and integrity sought for in the Collections. The legibility of the facade, the richness

of materials, and the quality of detailing are vital components in the perception of the architecture as a participant in the display of art.

The additions to the Gallery on Dundas Street, Beverley Street, and Grange Park project the vitality of the institution within its immediate context and give it an appropriate presence at the scale of the city. The building is conceived as a lively international centre for the visual arts – a gathering place for artists, teachers, students, scholars, and the general public.

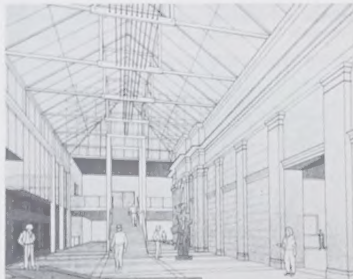
The expansion attempts to revalue the historical layers of the building and make a coherent composition of the elements of the existing building in combination with the new components. The result is clear and composite, a reinforcement and an enhancement of the Art Gallery of Ontario, and a strong statement of the contemporary values of the institution.

Conceptual Order

Our scheme is conceptualized as three layers of building: the north additions comprised of tower, entrance court, and galleries which address Dundas Street, the reorganization of public circulation and major galleries along a two level east-west spine which constitutes the middle layer of the project, and the south additions which address Grange Park, The Grange house, and Beverley Street.

The proposal contains three courts which correspond to the three layers of building. The new entrance court accommodates ceremonial and everyday arrival on Dundas Street, while the Walker Court provides a central interior court which acts as a stable nucleus to the galleries. The new sculpture court provides a skylit winter garden for informal gatherings and a connection to the south addition and the back of The Grange.

The project has two distinct facades, one to Dundas Street and one to Grange Park. The massing respects



The new sculpture court creates a double-height glazed space between the existing building and The Grange house. Two grand stairs connect the Zacks Galleries to the east and the new south wing to the west.

the existing cornice line of the buildings; all additions above that height are treated as roof elements. The north additions, comprised of the long vaulted gallery addition, the generous entrance court with its pyramidal roof, and the new entrance tower, create a strong representational image that expresses the urban character of the institution and locates it within the city.

The south additions, the sculpture court, and the southwest wing are carefully massed to relate to The Grange house and park. The lower portion of the addition is faced in brick, and maintains the alignment of its cornice line with that of The Grange and the adjacent Ontario College of Art (OCA) West Wing. A large outdoor sculpture terrace is created on the second floor and is accessible from the Prints and Drawings Centre and the Members' Lounge.



A smaller tower on Beverley Street marks the entrance along the park facade of the new south wing, which contains among other features, new offices, orientation theatres, and a print and drawing centre.

The Competitors



The proposal submitted by the design team of A.J. Diamond and Partners of Toronto – Jack Diamond, Donald Schmitt, Derek Revington, Philip Beasley, and Breck McFarlane – retains the legacy of the past while developing a vision for the future. To that end, the proposal carefully preserves the Walker Court, the historic galleries, and sections of Stages One and Two while adding new spaces, among them new sculpture galleries and a glass-roofed entry court located

along Dundas Street. The new 'park pavilion', housing the Canadian Historical Collection and the new prints and drawings gallery, extends to the northern edge of the park and marks the new southern entrance to the Gallery. This scheme was heavily influenced by the courageous decision not to create a sculpture court behind The Grange, since, in the architects' opinion, this would destroy the building's historical integrity.



The Moriama and Teshima architectural firm's design team – Ray Moriama, Ted Teshima, Peter Heywood, Christopher Sears, and Jason Moriama – seeks to strike a balance between the gallery merely as a container for art and the gallery building as a work for art in itself. A large vault crowns the northern elevation of the design, sheltering the entrance and binding together the new and old elements of the Gallery. A sense of movement is established in

the circulation system by constant orientation to major interior points such as the existing Walker Court, the new glazed sculpture court, or to the outside. On the south facade, the curved glass wall defers to The Grange house and provides a spectacular outlook for cafe and Members' lounge patrons onto the park beyond while clearly marking the secondary, lower-ground floor entrance.



The proposal from the Zeidler Roberts Partnership, carried out by Eberhard Zeidler, Barbara Hopewell, Tarek El-Khabib, Asra Burka, Robert Mar, Richard Cameron, Bruce March, Joey Loh, Jan Lepp, and Zeke Fagundes, suggests that the movement of visitors within the Gallery could be improved significantly by the implementation of a looped gallery circulation scheme utilizing north-south pedestrian walkways which cut through the building at

several levels. To weave the building into the urban fabric of the city, display boxes on Dundas and Beverley Streets showcase the exhibitions and activities inside. The new south additions help unify the Gallery's disparate elements, and at the same time, reveal and show its four distinct architectural periods. The design seeks to create a building infinitely more accessible to the public, yet more clearly ordered and responsive to its environment.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Gallery & Restaurant closed Mondays. Shops and Coffee Shop open.	Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult the Events' listing.	Rendezvous with Art / 5:45 pm	Films <i>The Trial of Joan of Arc</i> / 7 pm <i>The Passion of Joan of Arc</i> / 8:30 pm New Members' Party / 5:30 - 8 pm	Artful Conversation / 11:15 am Forum <i>Stage Three</i> / 8 pm	Exhibition <i>The Marchesa Casati</i> / opens Forum <i>Stage Three</i> and <i>Peter Cook</i> / 2:30 pm
15 Sunday Studio / 11 am - 4 pm Hands On / 12:4 pm Exhibitions <i>Jack Bush</i> / closes Films <i>Au hasard Balhazar</i> / 1 pm <i>La guelele ouverte</i> / 3 pm			18 Rendezvous with Art / 5:45 pm Your <i>Stage Three</i> / 6 pm	9 Films <i>Une femme douce</i> / 7 pm <i>Ngabond</i> / 9 pm	10 Artful Conversation / 11:15 am Black and White Ball	11
12 Sunday Studio / 11 am - 4 pm (last day) Hands On / 12:4 pm Lecture <i>The Real Marchesa Casati</i> / 2 pm Concert / 3 pm	13 Lecture <i>Vignelli from A to Z</i> / 6 pm	14 Lecture <i>First Impression</i> / 10 am	15 Members Preview <i>Joyce Wieland</i> Films <i>Joyce Wieland Series</i> / 2:45 pm Rendezvous with Art / 5:45 pm	16 Exhibition <i>Joyce Wieland</i> / opens	17 Artful Conversation / 11:15 am Gallery open Good Friday	18
19 Hands On / 12:4 pm Exhibition <i>The Norcan Gift</i> / closes Gallery Shops, and Restaurant open Easter Sunday			22 Rendezvous with Art / 5:45 pm Jazz Preludes / 8 pm	23 Film <i>Joyce Wieland documentary</i> / 7 pm Lecture <i>Architecture of Philip Webb</i> / The Grange / 7:30 pm Panel <i>Joyce Wieland's Cinema</i> / 8 pm	24 Artful Conversation / 11:15 am Films <i>Joyce Wieland Series</i> / 12:15 pm	25
26 Hands On / 12:4 pm Exhibition <i>Written Images</i> / closes Films <i>Joyce Wieland Series</i> / 1 pm & 2:30 pm	27	28	29 Rendezvous with Art / 5:45 pm	30 Exhibitions <i>Gauguin and His Circle</i> / continues <i>Stage Three</i> / continues Films <i>Joyce Wieland Series</i> / 7 & 8 pm		

THE COLLECTION IN FOCUS

Jack Bush Acquisition

BY CLARA HARGITTAY

THE RECENT ACQUISITION OF AN EXTENSIVE BODY OF work by Jack Bush, best known as one of Canada's most important abstract painters, has provided the opportunity to celebrate the AGO Permanent Collection, which now includes the best selection of Bush's art anywhere in the world. The 47 newly acquired paintings are installed in a special exhibition in the John Ridley Gallery, at the head of the staircase leading to the Canadian wing, and the Signy Eaton Gallery, where they will remain on display until April 5. Ten years after the artist's death, these works were acquired by the Gallery through a carefully planned combined purchase and gift, which allowed AGO staff to select pieces of the best quality, those that would best enhance what was already in the AGO Collection.

Of the new acquisitions, 28 works spanning Bush's artistic career from 1927 through 1974 were purchased by the Gallery with funds provided by the Annual Giving Fund and the Volunteer Committee. This selection is complemented and enriched by a gift of 19 works from the Bush estate through the generosity of the Bush family - his widow Mabel, and his three sons, Jack, Charles, and Terrance. The gift was made in an enlightened spirit. Dennis Reid, AGO's Curator of Historical Canadian Art, and Philip Monk, Curator of Contemporary Canadian Art, were given free hands to choose from all the work remaining in the estate. Deciding to emphasise the usually overlooked earlier period, they were able to assemble a body of work that mirrors Jack Bush's development as an artist, and reveals his artistic concerns and attitudes towards contemporary issues, from the late 1920s until the end of his career.

The AGO's Bush holdings are further enhanced by a donation of five works by Mrs. J.A. Walters, in memory of her late husband Dr. J. Allan Walters, Bush's psychiatrist, friend, mentor, and advisor, which are also included in this exhibition. These five paintings were recently seen in two travelling exhibitions, one curated by Christine Boyanoski, Assistant Curator of Historical Canadian Art at the AGO, and the other by Karen Wilkin, independent critic/curator and editor of a major book on Jack Bush. Included among the new acquisitions are such memorable works as *Children Playing*, 1936 (the sketch for this painting was already in the AGO Collection); *Job*, 1949, one of



Jack Bush (Canadian, 1909-1977), *Children Playing*, 1936; oil on canvas, 63.5 x 81.7 cm. Collection AGO.

Bush's most provocative religious works, *Village Funeral*, 1945 (a sketch for a larger painting already owned by the AGO); and two spectacular, large later canvases, *Grey Bar*, 1972; and *Dipper*, 1974. Included in the Bush Family Gift is a collection of the artist's personal notes, records, and correspondence now deposited in the AGO Reference Library.

Jack Bush is a controversial figure in the recent history of Canadian art. On the one hand, he was probably the most successful, internationally acclaimed artist Canada has ever produced. He achieved fame and recognition during his lifetime, his characteristically large, colourful canvases have been exhibited widely around the world, and are included in numerous important private and public collections. During the late 1960s and early 1970s, Bush emerged as the bright star of Canadian art. His work has been written about and reviewed in major magazines by influential critics in Canada and the United States, and he was hailed as an innovative artist who "freed figure-ground painting from the confines of Cubism and post-Cubist drawing."

Yet at the same time, Bush's art has been labelled as derivative, amateurish, or at best eccentric. The arising paradox is partly the result of the artist's own attitude towards his earlier work. His major retrospective exhibition at the Art Gallery of Ontario in 1976 (curated by Terry Fenton), excluded all work produced before 1958, a decision which was made by the artist himself. Bush believed that his early painting was formative and unimportant, but his decision precluded a full evaluation of his remarkable artistic development. The situation has only recently been reas-



Jack Bush (Canadian, 1909-1977), *The Family*, 1959; oil and graphite on canvas, 204.8 x 178.5 cm. Collection AGO.

sessed. The continuity of Bush's artistic maturation was first demonstrated in an essay on the early career of the artist by Dennis Reid, in the major book *Jack Bush*, published by McClelland and Stewart in 1984. Later, a much expanded view of this material was presented in the *Jack Bush: Early Work* exhibition at the AGO in 1985, curated by Christine Boyanoski.

The scholarly work continues. Many questions remain unanswered, and as Karen Wilkin has said, "an exhaustive study of Bush's early figurative pictures, their development and their relationship to the work of his Canadian contemporaries, has yet to be done." This is one of the main reasons that makes the acquisition of this great body of work so important. The Bush family and the AGO hope that the excellent representation of Jack Bush's art now in the Permanent Collection will encourage the donation of other important pieces, making the Gallery's Bush collection an even more comprehensive tribute to his accomplishments as a great painter, and establishing the AGO as the international centre for the study of the art and life of Jack Bush.

Clara Hargittay is Editor of AGO News.

Exhibitions

The Norcen Gift: Twentieth-Century Canadian Art

Sigey Eaton Gallery
through April 19
This exhibition features significant works by contemporary Canadian artists which were recently donated to the AGO by Norcen Energy Resources Limited. Norcen's comprehensive corporate collection began in 1960 with a few inexpensive purchases and grew to nearly 400 paintings. At the time the works were purchased, the now highly acclaimed artists were relative unknowns. The exhibition features the works of 'who's who' in Canadian art, including Jack Chambers, Yves Gaucher, Gathie Falk, and Michael Snow.

Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School

Margaret Eaton Gallery
through May 10
An exhibition of rare experimental prints by prominent 19th-century French artists of the Pont-Aven Circle. This is the first in-depth study of the printmaking activities of the group during the key period between 1888 and 1895. Works by Paul Gauguin, Émile Bernard, Paul Sérusier, and Armand Seguin, among others, are drawn from the private collection of Samuel Josefowitz. Organized and circulated by SITE, the traveling exhibition service of the Smithsonian Institution. Sponsored by Morris/Rose/Ledgett.

Exhibition of Stage II: Proposals of Final Competitors

Gallery E
through May 3
An exhibition of architectural models and drawings by the four finalists in competition to design the AGO's \$20-million expansion and renovation program. The exhibition features the proposals of A.J. Diamond and Partners, Barton Myers Associates, Moriyma and Testina Architects, and Zeidler Roberts Partnership. The winning scheme of Barton Myers Associates, which was selected in January by a jury of experts, is appropriately highlighted. Visitors are encouraged to comment on the proposed new facilities and suggest specific improvements. An exhibition catalogue is available.

Written Images: A Selection of Sequential Works

Gallery of Contemporary Art
March 31 - April 26
This exhibition of recent works by eight Canadian artists consists of sequentially connected series of drawings. The phrase 'written images' refers both to the fact that many of these works incorporate text and the visual image, and to the way in which viewers interpret series of interconnected images. Includes work by Richard Banks, Brian Boisson, John Brown, Will Goritz, May Janich, Nancy Johnson, Sandra Meigs, and Jim Moode. This exhibition is organized and circulated provincially by the Extension Services of the Art Gallery of Ontario.

Augustus John: The Marchesa Casati

The AGO Collection in Focus
Trier Gallery
April 4 - May 31
Augustus John met the Marchesa Casati in the spring of 1919, and she sat for him on no less than three occasions. But John was not the only artist to have been taken with 'La Casati,' as she was known; she was the most drawn, painted, photographed, and sculpted woman of her time, and more than 200 images of her are known to exist. This exhibition places John's painting, *The Marchesa Casati*, in a broader context by presenting more than 50 photographs of other works featuring the Marchesa. Organized by the AGO with the assistance of the Istituto Italiano di Cultura, Toronto.

Joyce Wieland

April 16 - June 28
Sam and Ayala Zacks Wing
This retrospective of Canada's foremost



Jack Bush, (Canadian, 1909-1977), *Village Funeral*, 1945; oil on board, 21.5 x 27.9 cm. Collection AGO.

most woman artist and her first major show since the National Gallery's *True Patriot Love* in 1971 covers Wieland's career up to the present day beginning in the 1950s and including work that reflects her interest in feminism and Canadian nationalism. This one-woman retrospective, the first ever given by a major Canadian gallery, contains nearly one hundred works, including paintings, quilts, and water colours. A program of Joyce Wieland's films will also be shown. Organized and circulated nationally by the Art Gallery of Ontario.

Major New Acquisitions of Work by Jack Bush

John Ryland Gallery
through April 5
Special exhibition of 47 paintings by Canadian artist Jack Bush that were recently acquired by the Gallery through purchase and gift. The selection of works, 19 of which were donated by the artist's family, span Bush's artistic career from 1927 through 1974, and mirror his development as an artist. Also included in the exhibition are five works given to the Gallery by Mrs. J.A. Walters in the memory of her late husband. This major acquisition has been made possible by the Annual Giving Fund and contributions from the Volunteer Committee.

Permanent Collection

Walker Court, Wood, Fudger, Laiklaw, and Leonard Galleries
This exhibition of 19th-century paintings, 19th and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Sigey Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated during April. Dates are subject to change.

Baroque Statuettes and Medals in the AGO:
The Margaret and Ian Ross Collection.
Kitchener-Waterloo Art Gallery through April 12

Preferred Places:
A Selection of British Landscape Watercolours from the Collection of the AGO.
Kitchener-Waterloo Art Gallery through April 26

Sympathetic Realism: George A. Reid and the Academic Tradition

Rodman Hall Arts Centre, St. Catharines
April 10 - May 17

Rodin to Moore: Works from the Permanent Collection of the AGO

The Gallery/Stratford
through April 26

Harold Town: A Retrospective

Art Gallery of Windsor
April 15 - May 24

Weegee

Inverarden Regency Cottage Museum
Cornwall, Ontario
April 15 - May 15

James McNeill Whistler and his Circle

Etchings and Lithographs from the Collection of the AGO
Art Gallery of Northumberland, Cobourg
April 24 - May 24

William Henry Bartlett's Upper Canada

Art Gallery of Algoma, Sault Ste. Marie
April 30 - May 24

"Artists with their Work" Programs

Wendy Coad: Painting
S.A.W. Gallery Ottawa
through April 11

Robert Bowers: Sculpture

Laurentian University Museum and Arts Centre, Sudbury
through April 12

Shelagh Alexander: Compilation Photography

Art Gallery of Algoma, Sault Ste. Marie
through April 19

Joanne Tod: Painting

Forest City Gallery, London
through April 18

Lupe Rodriguez: Painting

Art Gallery of Peterborough
April 1 - May 3

Juan Guever: Constructions
White Water Gallery, North Bay
April 2-5

Douglas Kirton: Painting
Whitby Arts Inc., The Station Gallery
April 4-26

Barbara Caruso: Painting and Graphics
Lynnwood Arts Centre, Simcoe
April 6-26

David Clarkson: Installation
S.A.W. Gallery Ottawa
April 18 - May 16

Talks and Tours
Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual

awareness. Topics are available at the Information Desk. Join us during April:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays at 2 pm*** and 4 pm
Sundays at 2 pm and 4 pm

* *Rendezvous with Art*, a new program for the afterwork crowd featuring a half-hour tour followed by an informal discussion over complimentary coffee in the Art Rental and Sales Gallery.

** *Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** On the last Saturday, April 25, this talk is signed for the hearing impaired.

Lectures

Would the Real Marchesa Casati Please Stand Up?

David Wislow, Education Officer/Writer
Adult Programs Department, AGO
The Jackman Hall
Sunday, April 12, 2 pm
A look at Augustus John's astonishing portrait of the extravagant Italian aristocrat, the Marchesa Casati, currently featured in the AGO's *Collection in Focus* exhibition, curated by David Wislow. As patron and muse, La Casati was the most painted, photographed, sculpted, and drawn woman of her day. Over two hundred images of this fascinating woman are known to exist. But which is the real Casati? Free with admission.

Vignelli from A to Z

Massimo Vignelli
The Jackman Hall
Monday, April 13, 6:00 pm
Massimo and Lella Vignelli have gained an international reputation for the vitality and excellence of their New York design practice. Ranging from well-known corporate symbols and household products to every kind of graphic design, the Vignellis' work has received many awards and has been featured in numerous exhibitions including *The European Iceberg* at the AGO. Mr. Vignelli is speaking in conjunction with an exhibition, *Recent Works by Lella and Massimo Vignelli*, which opens at the Italian Cultural Institute, 496 Huron Street, Toronto, the same evening. Free admission.

Walking Tours

Joyce Wieland

Zacks Galleries
Sunday, May 3, 2 pm
Join artist Joyce Wieland for an informal tour of the current exhibition of her works. After her tour, Ms. Wieland will introduce her feature film *The Far Shore* at 3:15 pm in The Jackman Hall. Free with admission.

Activity Centre

Summer Art Studio for Kids, 1987

July 6-31
Registration for the summer session of the Gallery School's Children's Studio will be held on Wednesday, May 6 on a first-come basis in Orientation Rooms 2 and 3, located on the lower mezzanine level of the Gallery. Summer session classes will cover drawing, painting, printmaking, and sculpture. Classes run Monday to Friday, 9:30 am - 3:30 pm, on the following dates: July 6-17, for 8-10-year-olds; July 20-31, for 11-13-year-olds. Students aged 14-18 years may register for either a two-week course or for the entire month of July.

Tuition: \$155 for Gallery Members and \$180 for non-Members for the two-week course; for students 14-18 attending for the month, \$260 for Members, \$310 for non-Members.

Advanced Studies in Visual Arts

September 1987 - May 1988
Interested secondary school students are invited to apply for admission to the 1987-88 session of Advanced Studies in Visual Arts. The Advanced Studies program pays special attention to those students preparing for post-secondary studies in fine art by providing a foundation in specific studio skills and trying to develop their perceptual awareness. To apply for the program, students should submit 12 original pieces of art, or slides, a letter of recommendation from their art teacher or another school official, and a brief statement (about 250 words) explaining their interest in the program and any previous art-related experience. The course consists of 30 four-hour sessions held each Saturday from September 1987 to May 1988. The Advanced Studies in Visual Arts program is generously funded by The Eaton Foundation with special scholarships provided by Shell Canada Limited.

Tuition: \$175 for Gallery Members; \$200 for non-Members. Call the Activity Centre at 977-0414, ext. 369 for further details.

Sunday Studio

Sundays 11 am - 4 pm, until April 12
A family drop-in program open to the public and Gallery Members alike. Materials for drawing, painting, printmaking, and sculpture are provided along with instruction by Gallery School artists. Recreation groups, clubs, or organizations cannot be accommodated, and children under 12 must be accompanied by an adult. Free with admission.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, line, portraiture, and sculpture are part of the fun. *Hands On* is open each Sunday afternoon between 1-4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Sponsored by George Weston Limited.

Spectrum

The April edition of *Spectrum*, the AGO's video newsmagazine featuring current exhibitions, programs, and events at the Gallery, will be seen on TVOntario on Saturday, April 11, at 10 am and on Thursday, April 16, at 2:30 pm. The show will feature the work of Canadian artist Joyce Wieland in conjunction with her major retrospective at the AGO; Lupe Rodriguez, who participates in the 'Artists with their Work' program; and Augustus John's spectacular portrait of the Marchesa Casati from the AGO's Permanent

Collection, which is presently highlighted in a special exhibition. *Spectrum* will also be seen on La Chaine de Francise, TVOntario's French network on Sunday, April 19, at 10 am, in addition to being carried on your local cable station. Check your cable listings for details or call 977-0414.

The Grange

Even before it became Toronto's first art gallery, The Grange was at the centre of Canadian intellectual life when the controversial historian Goldwin Smith lived there, and such notables as the young Winston Churchill came to stay. Looking at The Grange's urban setting today, it is hard to believe that it once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Now restored to its 1830s splendour, it is Toronto's most popular living museum.

Free with admission to the Gallery Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200.

A project of the Volunteer Committee.

Volunteers Wanted

"Summer time and the 'live in' is easy." Summer can also be educational if you join us at The Grange during the summer months for four hours a week. Learn about Toronto's early history and share it with our visitors while enjoying the companionship of your co-workers. Period costumes provided. Call 977-0414, ext. 237.

Luncheon/Lectures

The Early 19th-Century Garrison Towns:
The Sword and Society
The Grange Music Room
Wednesday, April 8, 11 am
Tickets are \$7.50 AGO Members; \$10.50 non-Members.

The Architecture of Philip Webb: "The Red House"

The Music Room
Thursday, April 23, 7:30 pm
The William Morris Society and The Grange are co-sponsoring an illustrated lecture by Hans de Groot, Professor of English at University College, Toronto. To be followed by a reception in The Grange. Tickets are \$5 and must be purchased in advance. Entrance from Dundas Street.



Garden party, The Grange, 1880s.

The Grand Tour in the 18th and 19th Century

The Grange Music Room
Wednesday, April 22, 11 am
Tickets are \$7.50 AGO Members; \$10.50 non-Members.

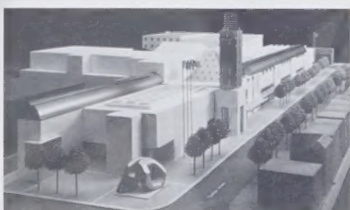
Concerts

Sunday Concert

The Walker Court
Sunday, April 12, 3 pm
It has become somewhat of a tradition that each season the Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday afternoon concerts at the Gallery that highlight performers from the Conservatory. The April concert features Margot Onodera on flute, Barbara Harkins on clarinet, and Carol Birch on piano. Free with admission to the Gallery.

Jazz Preludes

The Walker Court
Wednesday, April 22, 8-9 pm
Five composers - who are also the featured musicians - are showcased in an exciting series of duo concerts presented jointly by the AGO and the Toronto-based group, Contemporary Music Projects. Willam Beauvais on guitar and Susan Latimer on guitar perform April 22. Presented with the assistance of the Toronto Arts Council and the Canadian Broadcasting Corporation.



Stage Three Forum: Building for the Future looks at worldwide trends in museum construction in conjunction with the exhibition of proposals by the four finalists in the AGO's Stage Three expansion competition, among them Barton Myers' winning scheme above.

Architectural Forum

Stage Three Forum: Building for the Future
Activity Centre
Friday, April 3, 8 pm; Saturday, April 4, 2:30 pm

Join us for a stimulating public forum on the Gallery's extensive Stage Three expansion project (see enclosed supplement) and its place in the exciting renaissance of new art museums being built around the world.

The New Museum as Catalyst: European and North American Contrasts

Activity Centre
Friday, April 3, 8 pm
Peter Cook, the distinguished British architect, author, teacher and critic will survey the significant directions being taken in international art museum design today. There will be a reception with cash bar in the Walker Court following the lecture.

Building for the Future

Activity Centre
Saturday April 4, 2:30 pm
The forum on Stage Three continues with a survey of the competition requirements and designs from the four final competitors (A.J. Diamond and Partners; Barton Myers Associates; Moriama and Ieshima Architects; Zedler Roberts Partnership), a close-up look at the winning scheme by Barton Myers Associates, and a panel discussion on new art museum design.

Free admission; however, tickets are required and will be available at the Information Desk.

Opera Atelier

Action by Marc-Antoine Charpentier
May 5, 7, 8, 9, 10 & 14, 8:30 pm
The Walker Court



Presented by Opera Atelier, Canada's Baroque Opera Company, Marshall Pynkoski and Jeannette Zing, Artistic Directors.

Following the stunning performances of *Orfeo* during *Vatican Splendour*, Opera Atelier returns to the AGO for its spring season with a period revival, in English, of *Action*, by the French 17th-century composer Marc-Antoine Charpentier, now recognized as the most important composer of his day. Headlined by mezzo-soprano Diane Loeb and featuring the Telemusik Baroque Orchestra and Choir, the production will bring out the latent theatricality of the tragic legend of Acton and Diana, using splendid masks, elaborate mime, candlelight, and fanciful stage machinery.

Tickets for AGO and ROW Members, seniors, and students are \$12; non-Members \$15. Beginning April 1, tickets will be available in person from Education/Scheduling. For information and phone orders by credit card call 977-0414, ext. 202.

Open Rehearsals: April 5, 26, and May 3 at 2:30 and 3:30 pm. Free with admission.

Films

Bresson and his Influence

This program explores the work of the great French filmmaker Robert Bresson and his influence on many outstanding directors.

The AGO is grateful to Harbourfront for giving film programmer James Quandt, the opportunity to prepare this film series for the Gallery. We further appreciate the generous assistance of the Consulate-General of France in making many of the films in this series available. This series is sponsored in part by The Village by the Grange.

Tickets are \$3 per screening or \$5 for a double bill, and are on sale in the Audio-Visual Centre or one hour prior to each screening outside the Jackman Hall. A brochure is available. Entrance to all films is through the McCaul Street doors. For further information, call 977-0414, ext. 260.

Thursday, April 2

7 pm
The Trial of Joan of Arc (France, 1962, b/w, 65 min.)
Dir. Robert Bresson

8:30 pm
The Passion of Joan of Arc (France/Denmark, 1928, b/w, 81 min.)
Dir. Carl-Theodor Dreyer

Sunday, April 5

1 pm
Au hasard Balthazar (France, 1966, b/w, 95 min.)
Dir. Robert Bresson

3 pm
La pueuse ouverte (France, 1974, col., 82 min.)
Dir. Maurice Pialat

Thursday, April 9

7 pm
Une femme douce (France, 1969, col., 87 min.)
Dir. Robert Bresson

9 pm
Yagobud (France, 1986, col., 105 min.)
Dir. Agnès Varda

Joyce Wieland Film Retrospective

Joyce Wieland's films form an integral part of her work as an artist. This series, part of the AGO's Wieland retrospective, features screenings of her films from the early 1960s to the present, and includes both experimental and narrative works. All the films in this series will be shown a number of times in combination with different films in order to create a varied number of viewing contexts.

Tickets are \$3 per screening, except for Fridays when films are free with admission to the Gallery. They can be obtained either one hour before screenings outside The Jackman Hall or from the Audio-Visual Centre from April 15. Entrance is via the McCaul Street

doors, except on opening day and Fridays. The AGO is grateful for the assistance of the Canadian Film-makers Distribution Centre and Leila Suji in the preparation of this series.

For further information, call 977-0414, ext. 260.

Wednesday, April 15

2:45 pm
Birds at Sunrise (1985, col., 10 min.)
3:05 pm
A Film About Joyce Wieland (1972, col., 25 min.)

3:35 pm
A & B in Ontario (1984, b/w, 17 min.)
3:55 pm
Birds at Sunrise (1985, col., 10 min.)

4:15 pm
A Film About Joyce Wieland (1972, col., 25 min.)

4:45 pm
A & B in Ontario (1984, b/w, 17 min.)

5:05 pm
A Film About Joyce Wieland (1972, col., 25 min.)

Thursday, April 23

7 pm
Premiere of the documentary film on Joyce Wieland by Toronto filmmaker Kay Armatage

8 pm
Panel discussion of aspects of Wieland's cinema with artists and filmmakers present.

Friday, April 24

12:15 pm
Pierre Vallières (1972, col., 45 min.)
Patriotism (1964, col., 4 min.)
Patriotism (1966, col., silent, 4 min.)

Sunday, April 26

1 pm
Cal Bird (1967-68, col., 13 min.)
Birds at Sunrise (1985, col., 10 min.)
Water Sack (1966, col., 14 min.)
Handwriting (1967, col., silent, 5:12 min.)

2:30 pm
Larry's Recent Behavior (1963, col., 18 min.)

Solidarity (1973, col., 11 min.)
Patriotism (1964, col., 4 min.)
Patriotism (1966, col., silent, 4 min.)
A & B in Ontario (1984, b/w, 17 min.)

Thursday, April 30

7:00 pm
Rat Life and Diet in North America (1973, col., 14 min.)
Pierre Vallières (1972, col., 45 min.)

8 pm
Reason Over Passion (1968-69, col., 80 min.)

Gallery Hopping

Make a Date With Detroit!

Tuesday, May 5 & Wednesday, May 6

Join us for a two-day visit to Detroit. Enjoy the treasures of one of America's outstanding Permanent Collections at the Detroit Institute of Arts. Visit includes tour of the Cranbrook Academy and a visit to a private collection. Enjoy lunch and a tour of the Edsel Ford House, followed by a dinner at a private club. Cost per person (based on double occupancy) is \$265. Canadian and includes one night at the Somerset Inn in Troy, Michigan. Via Rail tickets, chartered bus, entrance fees, and all meals with the exception of breakfast.

Spring at Shaw

Thursday, May 21
This one-day trip will include a behind-the-scenes tour of the Shaw Festival Stage, a viewing of the Samuel Weir Collection of paintings, and a visit to a special historical home. Cost: \$35, including lunch at the

Oban Inn. Meet at Pleasant Blvd. exit of the St. Clair subway. Bus departs at 8:45 am.

A project of the Volunteer Committee.

Travel AGO

Boston and Beyond

May 5-8

Join us at the Ritz Carlton Hotel for four exciting days in the Boston area. Take in the outstanding American and European impressionist paintings at the Museum of Fine Arts, visit the rich collection of Isabella Stewart Gardner housed in her Venetian-style palace, and walk the Freedom Trail. Beyond Boston we will visit the Concord Museum's collection of American decorative art, Orchard House, home of Louisa May Alcott, and Walter Gropius's house in Lincoln, Ne. - we have not forgotten the Fogg Art Museum, and there is much, much more!

Roaming Scotland

September 9-20, 1987

What better time to visit Scotland than early autumn? This is a tour of tremendous variety and excitement, from the bustling sophistication of Edinburgh to the wild grandeur of the Western Scottish landscape. Highlights include an excursion to the Isle of Skye, Macbeth's castles of Glamis and Cawdor, a spectacular scenic train ride across the Highlands, and a special tour of Scotland's most outstanding private art collection at Drumlanrig Castle. For the quaffers and duffers there are visits to a whiskey distillery and the chance of a golf game at St. Andrews and Turnberry. Join us for a walk in the heather and a wee dram at the end of the day.

Poland

October 4-20, 1987



The Church of the Holy Sacrament Sisters, Warsaw

The fall of the year is a specially suitable time to visit this part of Europe. Mellow weather and falling golden leaves enhance the charming old architecture of royal castles, palaces, churches, and cathedrals. An occasional rainy day will be perfect for visiting The Lady with an Ermine in the Czartoryski's Museum in Cracow or viewing a fine collection of medieval Silesian sculpture in the Wroclaw National Museum. We will start our tour with two days in Prague and, after a ten-day exploration of Poland, finish off with a flourish in Vienna.

New York

November 1987

Be a part of our trip to NYC. Join us and take in the best art, theatre, shopping, and food that the city has to offer.

Travel AGO is a project of the Volunteer Committee.

Members' Activities

Invitation to Members

Members and their guests are invited to preview the Joyce Wieland retrospective on Wednesday, April 1, from 2 until 9 pm in the Zacks Galleries. Tours will be offered throughout the afternoon, and special events will include films and a book signing by Joyce Wieland from 4 to 5 pm. Complimentary tea will be offered in the Walker Court, and the Members' Lounge will be open throughout the afternoon and evening.

Opening ceremonies will be at 6:30 pm, followed by a reception with music and regular bar service in the Walker Court. For those who plan to eat in The Restaurant, reservations are recommended from 11:30 am for lunch and from 5:00 to 8:30 pm for evening dining.

The Black and White Raffle

The Black and White Ball is sold out, but the \$15,000 in raffle prizes can still be yours! Grand prizes include an eight-day gourmet's walking tour for two in France's Perigord Noir region; with Butterfield Robinson, a one-week 'spa experience' for two in Dallas, Texas; and a twelve-month lease on a hands-free cellular telephone. Tickets are on sale at the Volunteer Office of the AGO, and the draw will be held on April 10 at the Black and White Ball. Proceeds go to the Junior Committee Purchase Fund for the Permanent Collection of the AGO.

For the following programs, tickets must be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail, please follow instructions on page 6, by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start with Art

Joyce Wieland

Sunday, April 26, 11 am

Following coffee and muffins in the Members' Lounge, tour this major retrospective and explore the work of this Toronto artist. Tickets in advance \$6.

The Marchesa Casati by

Augustus John

Sunday, May 17, 11 am

Join us Sunday with coffee and muffins in the Members' Lounge, then take a look at this astonishing portrait and find out how the remarkable personality of the sitter was brought to light.

Special Evenings for Members

Stage Three - The AGO

Expands - An Architectural

Tour

Wednesday, April 8, 6 pm

Barton Myers, winner of the AGO's competition to design Stage Three, will talk about his proposal for this exciting project. Come and see what the Gallery will look like in 1991 from the architect's model and drawings. Tour begins at 6 pm. Dinner follows in the Restaurant at 7 pm. Tickets are \$23 and must be purchased in advance.

Joyce Wieland Retrospective

Wednesday, May 6, 6 pm

Joyce Wieland will give a personal tour of the exhibition, a unique opportunity to hear the artist talk about her work. Tour begins at 6 pm. Dinner to follow about 7:15 pm in the Restaurant. Tickets are \$23 and must be purchased in advance.

If a special diet is required, please inform the Volunteer Office when ordering tickets.

Art in the Morning

Joyce Wieland

Wednesday, April 22, 9:30 am

A tour of the Wieland retrospective provides insight into the work of this multi-faceted Toronto artist. Meet first for refreshments in the Members' Lounge. Tickets in advance \$4.50.

The Marchesa Casati by

Augustus John

Wednesday, May 13, 9:30 am

Join us for a discussion on the sleuthing process used in researching the show for this remarkable portrait. Meet first for refreshments in the Members' Lounge at 9:30 am. Tickets are \$4.50 and must be purchased in advance.

Recruitment of French-speaking

Dockets

The AGO will be starting a special training program for doctents to offer tours to our French-speaking public. For information about this training program, please call Beverly Carrel in the Director's Office. 977-0414 ext. 291.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets, Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery

The works in our extensive collection of prints, paintings, photographs, and sculpture represent a broad spectrum of the current art scene. They may be rented for one to six months and when purchased after rental, up to three months' rental is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop



The Easter Bunny is bringing special Memphis-inspired gift items to The Impulse Shop - mugs with matching straws, milkshake containers, letter holders, and audio and visual tape holders - all in a rainbow of colours. As well, 'jumbo mania' has struck The Impulse Shop, and we have baskets of oversized erasers, pencils, paperclips, and note pads, plus brand-new markers and highlighters. A project of the Volunteer Committee.

The Jewellery Shop

This month features pins of every description - from ceramic ladies and glass dragons to enamel letters and, of course, the usual great variety in sterling silver. A project of the Volunteer Committee.

The Reproduction Shop

Perk up your walls this spring with lively colourful posters and fine art reproductions. Framing services, do-it-yourself metal frames, and museum mounting are also available. 10% discount for Gallery Members. A project of the Volunteer Committee.

The Book Shop

Masterpiece of the Art Gallery of Ontario, the handsome picture book featuring favourite works of art from the Gallery's Permanent Collection, is now available in the Book Shop at \$10.

Those contemplating a spring-impulse change in their surroundings should consult the following special selection of books in stock: *Freestyle: The New Architecture* and *Design from Los Angeles*; \$54; *Princely Gardens: The Origins and Development of the French Style*; \$69; *Terence Conran's New House Style*; \$57; and *The Oxford Companion to Gardens*; \$65.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. The Centre now has available for rent film classics in video format.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 205 or 279. Closed Mondays.

The Coffee Shop

A pleasant snack stop on your AGO tour. Now open Mondays.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.



Scene from Joyce Wieland's *Reason over Passion*.

Behind the scenes

Building for the Future



TO CELEBRATE THE LAUNCHING OF STAGE THREE, A PUBLIC forum, *Building for the Future*, will be held on April 3-4. The forum will explore various aspects of the Stage Three expansion project and examine its place among art museums being built around the world.

On Friday, April 3, at 8 pm, Peter Cook, the distinguished British architect, author, teacher, and critic, will survey current international art museum design. Cook, a graduate of the Architectural Association in London and founding member of the Archigram Group, is currently head of the architectural department at the Stadelshule in Frankfurt, Germany. The winner of numerous design awards and international prizes, most recently the Los Angeles Prize, Cook has a lengthy list of works to his credit and is currently building an apartment block in Berlin under the prestigious International Bauausstellung (IBA) program. He has written an extensive list of publications and taught all over the world. His lecture at the AGO, *The New Museum as Catalyst: European and North American Contrasts*, will provide a provocative look at new art museum design.

On Saturday, April 4, the forum will continue at 2:30 pm when Stephen Irwin (Shore Tilbe Henschel Irwin Peters, Toronto), professional adviser to the project and non-voting chairman of the competition jury, will review the requirements for Stage Three and survey the designs from the four final competitors. Barton Myers will then provide a close-up look at the winning design. The forum will conclude with a panel discussion on new art museum design led by Moderator Barbara Frum. Seating is limited. Free tickets available at the Information Desk.

Massimo Vignelli to Lecture at AGO

MASSIMO AND LELLA VIGNELLI SHOULD BE FAMILIAR names by now to Gallery Members. Their New York-based design firm was responsible for the overall design for the ambitious exhibition *The European Iceberg* held at the AGO during the winter of 1985. Their work for the exhibition and its various accompanying print components won several major graphic design awards for excellence from the Art Directors Club of Toronto that same year.

Born in 1931 in Milan, Massimo studied architecture in the same city and Venice. Together with his wife, Lella, an architect, Massimo has created designs of corporate identity and graphic programs; transportation and architectural graphics; books, magazines, and newspapers; exhibitions and interiors, and through Vignelli Designs, furniture. Originally based in Milan, the firm has been working for major American and European companies and institutions. Based in the US since 1965, the Vignellis have had their work exhibited throughout the world and entered in the permanent collections of several museums. Mr. Vignelli has taught and lectured on design in major cities and universities in the US and abroad.

Massimo Vignelli's lecture on April 13 (see Events) is presented in conjunction with an exhibition of recent works by Lella and Massimo Vignelli which opens at the Italian Cultural Institute in Toronto on the same day.

Picasso Fund Exceeds Goal

MEMBERSHIP RESPONSE TO THE REFERENCE LIBRARY'S appeals in the May and December 1986 issues of the *AGO News* for assistance with the purchase of the important catalogue raisonné, *Picasso Peintre-Graveur*, has been outstanding. Our goal has been not only met but exceeded, thanks to the generosity of the following donors: Miss Margaret Agar, Miss Mary Ash, Mr. J. Cleave, Mr. and Mrs. Harold Crang, Mrs. Florence Drake, Mr. and Mrs. Lawren P. Harris, Dr. Ronald M. Haynes, Ms Elizabeth Hughes, Miss Janet Hutchison, Ms Vi Ann Sewchuk, Mrs. N.L. Shuttleworth, Mr. Stephen C. Smith, and Mr. Farrell C. Toombs. Donations beyond our goal of \$1800 provided welcome funds for the Library's general book acquisitions, a program critically underfunded in 1986. To everyone who responded we express our heart-felt thanks.

Recently two new library funds have been established to honour two members of the Group of Seven. Mrs. Marjorie Lismar Bridges has founded the Arthur Lismar Library Fund, named after her father, while Mr. and Mrs. Lawren Harris have begun the Lawren Harris Library Fund. Both represent a continuation of the relationship between the Gallery and members of the Group, which held its first exhibitions at the then Art Gallery of Toronto in the 1920s and 1930s. The Reference Library is proud and grateful to be the beneficiary of these funds, which will be used to purchase books on Canadian art and related subjects.

British Consul-General opens Cozens exhibition



WITH A WITTY SPEECH THAT QUOTED HENRY VIII AND Dr. Johnson, Bryan Sparrow, the British Consul-General in Toronto, officially opened the exhibition, *Alexander and John Robert Cozens: The Poetry of Landscape* at an exceptionally well attended Members' preview on January 29th.

New Sunday Afternoon Program for Children

EDUCATION SERVICES AT THE AGO IS PLANNING A FIVE-week pilot project for children to take place each Sunday in May. Designed for children 8-12 years old, this program will feature a screening of a short film, followed by a creative activity with a similar theme as the film. Using different materials, such activities as portrait drawing, box sculpture, collage, kite-making, and puppetry are being planned. Some sessions will include viewing of relevant works of art in the galleries.

This new program is free and will be offered in addition to the popular *Hands On*.

The *Weekend Workshops* will run May 3, 10, 17, 24, and 31, from 1-3 pm. The number of children will be limited to 25 per Sunday. The pilot project will be evaluated at the end of the five weeks and depending on its success, Education Services will repeat the series in the Fall.

General Information

Admission	
Adults	\$3.50
Seniors with cards	\$1.50
Fridays FREE for Seniors	
Students, full-time with cards	\$1.50
Family (2 adults with children under 19)	\$7
Members	
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9 pm	FREE
To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.	

Membership	
Young Member (age 25 and under)	\$15
Non-Resident (100 km beyond Toronto)	\$25
Individual	\$35
Family/Dual	\$50
Supporting (tax deductible donation)	\$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday, and Sunday 11 am - 5:30 pm; Wednesday 11 am - 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

The Gallery is now closed Thursday nights. Admission is FREE on Wednesday nights from 5:30-9 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and the Jewellery Shop are open daily 10:30 am - 5:30 pm. Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Friday 11 am - 4 pm; Wednesday 11 am - 9 pm; Saturday & Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant

Luncheon served Tuesday - Sunday from noon. Dinner served Wednesday 5:30 pm. Closed Mondays.

The Coffee Shop

Open daily 11 am - 5 pm.

Members' Lounge

Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by mailing new address with a previous mailing label OR

telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:

Address the department specified in Events listing.

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code), and phone numbers.

Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

Telephone (416) 977-0414

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